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LO AND BEHOLD! INTERVIEWS WITH FOETUS, ANGRY SAMOANS, D.J. BONEBRAKE, LYDIA LUNCH, WEEN, THE BREEDERS, KAREN BLACK, LOADS OF RECORD REVIEWS, A RUN-DOWN OF LIVE SHOWS, TOMMY DOG TALES, A BARRAGE OF PHOTOS & MORE!

FOETUS

INTERVIEW

Elixir and swill and a view to a kill, Foetus provides the shovel now it's time you dig... This phone interview took place on the eve of a double barrel live recording this past November at CBGB. Show run-down to follow... **DANGEROUS RHYTHMS:** Among the new projects, Quilombo, what's that?

JIM THIRLWELL/FOETUS: Well, Quilombo, that was originally it's initial name. That's now being changed to Steroid Maximus and that's an all-instrumental thing. It's an L.P. and two twelve inches and that's myself in collaboration with a variety of different people. Raymond Watts (Nainz a.k.a. Pig), Away from Voi Vod, Mark Cunningham (Mars, Don King), Lucy Hamilton (Mars, Don King), Roli Mossiman (Swans, Wiseblood), Don Fleming (Velvet Monkeys) and a bunch of other people. And that pretty much covers the gamut of music involving rock. It's everything but rock. And that should be out early (in the) year. And that's the next kind of major L.P. release that I'll be on.

D.R.: Is that Toxico Plus you're calling that?
FOETUS: No, that was another name. I mean, it used to be called Quilombo, then it was called Toxico Plus, then it was called Grey Opera, and now it's finally called Steroid Maximus.

D.R.: There's a bunch of new things you did. Didn't you do a song for the Rutles (cover version) album coming out (on Shimmydisc)?

FOETUS: That. I don't know if that's going to happen or not yet. I'm going to talk to Kramer about that because I didn't have time to do it before I left and I think that's still in progress.

D.R.: So you never actually recorded anything.
FOETUS: No, I didn't do it yet.

D.R.: It's hard to do something like that with a straight face, isn't it?

FOETUS: Well, I haven't done it yet. So I can't tell. I also did a track for this Ralph Records compilation of music for children and that's definitely done. It's all mixed. It's called "See Dick Run." And then there's a new Wiseblood four track E.P. in the works which should be out come March. And the new Clint (Ruin a.k.a. Foetus) and Lydia (Lunch) twelve inch we'll be recording in about two weeks and that should be out round and about March too which is "Don't Fear The Reaper."

D.R.: Oh, so that isn't recorded yet?

FOETUS: It's been demoed, and what I've got is three tracks. And so far I've demoed the a-side and I've done one of the backing tracks on the b-side. We have to put vocals on it, and we're going to be re-recording the a-side in a different studio, so that should be coming out early (in the) year.

D.R.: And there was the Garage Monsters.
FOETUS: Well, that's already out. Well, that came out and I think it may have already disappeared. That was out on Sympathy For The Record Industry as a one-sided seven inch with an etching on the b-side and that was myself and the Pizz and Buttstain.¹ And that was a cover version of a song by the Raymond Scott Orchestra which was a big band from the '30's who was used in a lot of old Warner Brothers cartoons. Came out and might be re-released in England on purple vinyl limited edition ten inch. I'm working on a new double live album as well which I'll be recording tomorrow night.



THE VICTOR

D.R.: Foetus Live--Double Live?

FOETUS: Yeah.

D.R.: Okay, so the Rife album (from the Foetus Corruptus tour) you had nothing to do with?

FOETUS: That's officially unofficial. As opposed to officially official.

D.R.: Is there any kind of litigation as far as like a lawsuit? Were you happy with it or is that against...?

FOETUS: I think it's a document. I'm happy with the fact that it's a document. Tomorrow night will be the official document.

D.R.: Oh, you're actually going to tape tomorrow night.

FOETUS: Yeah, tomorrow night I'll be recording onto sixteen-track.

D.R.: Okay, the difference between Corruptus and what you're basically adding you like really this line-up?

FOETUS:

different line-up. It's much better. I think it's a lot more textural. It's a lot more like a shade. It's a lot more faithful to the spirit of the original stuff. And I think it has a subtlety but it has a bludgeon as well which is what I was looking for in the past. At this point in time, this is my dream band.

D.R.: Is it, as far as the kind of show, like the one you did at the Marquee?

FOETUS: It'll be kind of a similar set but it'll be different. It'll be more songs and changed around a bit.

D.R.: I didn't really get to see the whole band. Was Nainz playing keyboards?

FOETUS: No, that was Dave Quimet.

D.R.: Oh, I'm not really familiar with him.

FOETUS: He used to be in Cop Shoot Cop.

D.R.: Oh okay. You did something with White Zombie, right?

FOETUS: Yeah, it looks like I'll be producing their next album.

D.R.: When I talked to the people at Wax Trax, they said you were already in the studio with them.

FOETUS: Yeah, we already did a demo and it turned out really good. So it looks like we'll be recording early (this) year.

D.R.: Any other production things you're up to right now?

FOETUS: I'll be doing a couple of re-mixes for Tad.³ (There's no keeping up with this guy! Add mixes of E.M.F.'s "I Believe" and Swans' White Light From The Mouth Of Infinity album too--Ed.) Also I'm starting on a Foetus L.P. now and time is very tight. So I've got a lot of projects to cram into a very small amount of time. I could really use time to breathe right now, but I really don't have the time to.

D.R.: With everything going over to C.D., are you going to ever put Deaf and Ache on discs?⁴

FOETUS: They should probably come out late (this) year by year end.

D.R.: Do you think Wax Trax is going to do that?

FOETUS: No, I don't plan on doing anything else with Wax Trax. They just licensed Sink and Butterfly Potion. That was it. I don't think there'll be anything else.

D.R.: As far as going back a long way, one of the things I didn't notice in your discography was No Cowboys. Do you have any re-collection of this?

FOETUS: Yeah, but I can't deny it's existence.⁵

D.R.: There was a good story Nick Cave told me one time that you co-wrote a song. On "Wings Off Flies." It was done the Yorkshire Ripper?

Was he pulling my CONTINUED ON NEXT PAGE

It's a

FOETUS ADDENDUM

Following is a list of references made in the interview:
¹Pizz is author of the "American Primitive" comic series and Buttstain is his cohort.
²Aside from Hahn Rowe, the Foetus, Inc. line-up also differs with Vinnie Corso and Dave Quimet replacing Ted Parsons and Nainz. Al Kizys and Norm Westberg remain in both.
³Tad is Tad Doyle's four-piece band found on Subpop records.
⁴Deaf (1981) and Ache (1982) are Foetus' first two albums on his Self-Immolation label long since unavailable. Under the name "You've Got Foetus On Your Breath," Foetus' pseudonym for these was Frank Want.
⁵No Cowboys (1981) is a compilation on Spec Records Foetus participated with members of Prag Vec and Safe House on.
^{*Note:} The Rutles Highway Revisited project written of has since been issued sans Foetus.



FOETUS, INC.

CBGB (N.Y., N.Y.)

Knowing it would take an all-nighter to catch Foetus' 1:00 AM set at CBGB, previous word that such an event was also on tap at Philly's Revival Club was rudely received with news it had actually been cancelled. Enter a big coffee jolt and the plunge into the Bowery, home of CBGB. Unsane and two other bands were on the bill. But it was

THE CUTTING OF THE LIVE ALBUM

November 3, 1990

only when Unsane, who went on third, came on that the audience got even the remotest idea of how much power and amazement was to come. That is, if Foetus could be fueled by having to follow such an onslaught of sound. Something like guitar wars with drums exploding might be on target. Anyway, all Foetus had to do was recreate his Marquee Club (N.Y.) set and everyone would have been rewarded enough. We got this and much more. A lead-in similar to a thousand flashbulbs in a cave was greeted with cuts and loops of military send-off commands. Fifteen minutes worth and fog machine blasts to boot made much of any remaining grey matter by this time. So entered the troops. "Free James Brown (So He Can Run Me Down)" led things off. Fresh off of Foetus, Inc.'s recent Butterfly Potion 12" this really kicked aided by a booming mix the soundman carefully crafted. Might even have been Foetus' doing, after all, it did go onto 16 track tape for documentation.

While Thirlwell bellowed like he had hydrogen peroxide for lunch, tightness only three ex-Swans (Norm Westberg -- guitar, Algis Kizys -- bass and Vinnie Corso -- drums), a Cop Shoot Cop key-master (Dave Quimet) and a Hugo Largo vet (violin/guitarist Hahn Rowe) could provide was present and accounted for.

Song after song at freight train pace, (Vinnie's drumming bonded every number) it was wallop after punnell. Like an anthology unfolding, lots of ground was covered. "Hot Horse," Alex Harvey Band's "Faith Healer," "Honey, I'm Home" and the superficially cruel and unnecessary "English Faggot (Nothin' Man)" were all testimony to Foetus' mastery over the seeds that would make minds snap. The last song mentioned even drew Foetus to a fellow in front he singled out. With hand on this fellow's scalp, verbal traumatizing was more entertaining than distressing. All the while the fury of the said musicians were causing such a row even the floor shook.

Things really started to boil when they launched into "I'll Meet You In Poland, Baby." Hahn Rowe's violin playing brought impending doom within arm's reach to mind, as if he were Nero accompanying Rome's burning. The pulse of this number was fitting enough that those who managed to absorb themselves in it started head-banging. With bodies moderately colliding it seemed pretty mutual. Really pushing our threshold of pleasure to its

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leg or did you actually work with this guy?

FOETUS: Peter Sutcliffe?

D.R.: Yeah.

FOETUS: Well, that was the name of the Yorkshire Ripper and that was also the name of this guy in Australia whose other name is Pierre Voltaire and I guess he was using a bit of artistic license on that. That's how it was originally conceived. We worked in his words and we sat down and re-wrote the music and that's how that came about. He kind of got involved in the early stages in From Her To Eternity and then kind of fell out during the production.

D.R.: You recorded Sweater but that never really happened right, just Stinkfist was all that came out of that?

FOETUS: We never really recorded it. We only performed it live. We only did it about four times. We only did it in N.Y., L.A., San Fran and Chicago. That was it. We didn't record it for posterity. Then Stinkfist was totally re-recorded at some point after based on original tapes of that.

D.R.: There was a bomb scare at one of your shows, what was it, in Amsterdam in 1988. Did you ever catch the guy or anything like that?

FOETUS: No, I mean, I've had two bomb scares. Both in Holland. One in Rotterdam and one at a Wiseblood show, I can't remember what city it was.

D.R.: So it completely stopped the show mid-way or how'd that happen?

FOETUS: Well, at the Wiseblood one, we only found out afterwards. But at the Foetus one in Rotterdam, we had to stop the show mid-way and clear out the entire audience. Cops came in and searched the building didn't find anything. The audience went back in the hall, the band back in. We started up again and it was great. As a result we got to share in this weird thing that kind of created a bond between me and the band.

D.R.: On the Don't Fear The Reaper thing with you and Lydia, what are going to be the song titles?

FOETUS: It's going to be "Don't Fear The Reaper" plus two originals as of yet unnamed, but conceived.

D.R.: One other thing was "The Judas Jesus." Was your piece written for that book by Rolf Vaseclari?

FOETUS: No, that was written anyway.

D.R.: Any other literary projects you're planning?

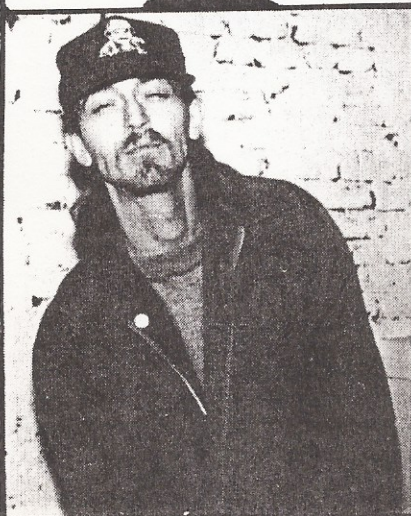
FOETUS: The next literary project I'm undertaking is going to be the Foetus Of Excellence II. It's going to be a boxed book. A twelve inch book with every lyric and piece of writing that I've ever done. All my graphics, everything, the whole deal. That'll be out by the end of '91.

D.R.: No U.S. deal at this point though, as far as records go?

FOETUS: Well, the last couple came out on Wax Trax, but now I'm negotiating a new deal. And that should be something that should be taken care of by March.*****



Page 11: At the Marquee. Top left: On stage at the Marquee. Top right: After the CBGB show. Center: Foetus and Blixa Bargeld discussing battle plans. Bottom: Norm Westberg. Photos: Temeszy



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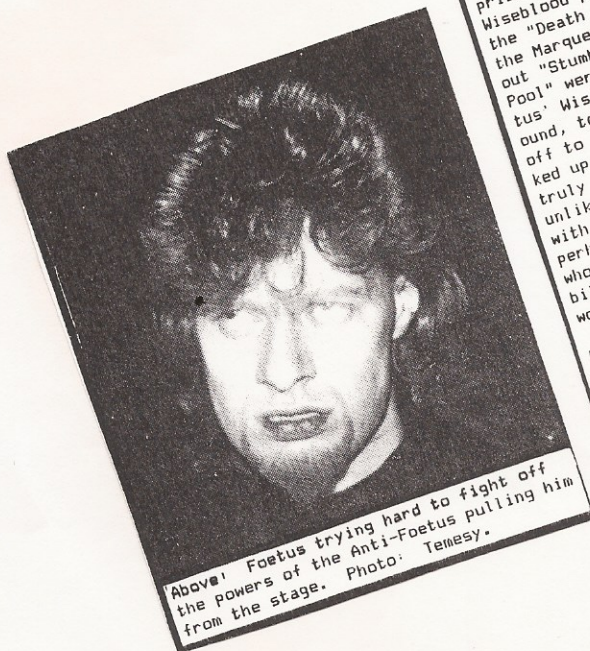
peak, Foetus followed that with another of his show-stoppers, "Viva (Anything)." With Foetus howling "I can do any goddamn thing I want," disbelievers at this point were nowhere in sight. That's no ordinary performer up there, his mismatching of themes makes Foetus one clever tactician. There should be classes taught on this song in particular. Constantly shifting gears, dark and slow to fast and evil, the sandwiching in of classical texturizing is just wonderful. While most performers would end a show with a piece of this magnitude, the band mercilessly plundered their way into the three-note lock loop that they kept relentlessly short while it was still pleasurable. Just another of the liberties Foetus loves to take chances with.

This was about the half-way marker. Rather than a break at this time, Norm Westberg gracefully began a rhythm guitar piece the others soon built parts onto. This emerged into "Butterfly Potion," the well-deserved title track from that recent E.P. A sleeper that proves to be quite memorable as the crescendos age with favour.

It was about this time the true surprise of the show was unleashed. Foetus, the "Death Rape 2000" number just like at the Marquee show he'd done, but digging out "Stumbo" and "Someone Drowned In My Pool" were sheer delight. Without Foetus' Wiseblood partner Roli Mossiman arched up the keyboards and Dave Quimet must off to the trombone. Hahn and Dave truly make this Foetus' dream band, as unlike the Corruptus band Foetus Inc. with, he can now incorporate to add a perhaps?) their versatility and the possibilities countless. Needless to say it worked without Roli, and how!

Then came the incident. Foetus kicked into a new piece that was in the speed-metal mold but had sort of a picture big rock sound too if you can picture that. Anyway, dancefloor activity was still on an ecstatic level, but for whatever reason, this dreadlocked Rasta couple went sickly wild. Like receiving an oracle from the Anti-Foetus, they slammed mercilessly and yanked Foetus from the stage. With the band still full throated, Foetus was unable to howl his words,

never mind get back on stage. Acting on the desperation of a man attacked, Foetus punched his Rasta boyfriend uncorked a shot to Foetus' cheekbone and the place went mad. Now, when Algis Kizys holds his bass on stage, he's big enough where he makes it look like he's holding a plunger. This is one guy you don't want to upset. In no time at all Al's hulking figure went flying into a justifiably surprised crowd. Tackled and pleading, the marked man yelled, "He hit her!" "Yeah, well you hit our singer and that's not cool." Having been pointed to the chick in question Algis rescued their tune. Show-calist and the band finished an encore after ing commendable restraint, Foetus finished up his song and everyone thought an encore after that was out of the question. Amazingly enough they came out again and did a totally inspired version of Butterfly Potion's "Your Salvation." Backstage after, I couldn't help but notice the two involved approached Foetus about what happened. Like a gathering of war veterans they talked of wounds and recollections. And apologies were issued. Only in N.Y.



Above: Foetus trying hard to fight off the powers of the Anti-Foetus pulling him from the stage. Photo: Temesy.